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ART NOTES OF GENERAL INTEREST.

(With selected foreign illustrations.)

IN the Fifth Avenue Art Galleries, of New York, there may now be seen a summer show of representative pictures by some twenty-five prominent artists. The display has been arranged by that veteran art connoisseur and dealer, Thomas B. Clarke. An additional feature of the exhibition will be a number of rare oriental porcelains and vases of Greek manufacture.

A fact often forgotten by artists is that great toil and conscientious labor in the composition of a picture may at times improve the style, but never adds a whit to the original conception of the subject. Great works of art are, indeed, never executed without much labor, but it is not the first great idea that calls forth the most pains. The active mind of a great painter evolves fine ideas entirely without conscious effort; the process is purely intuitive. It is the expression of his new idea, his exalted thought, which costs the artist the severest labor.

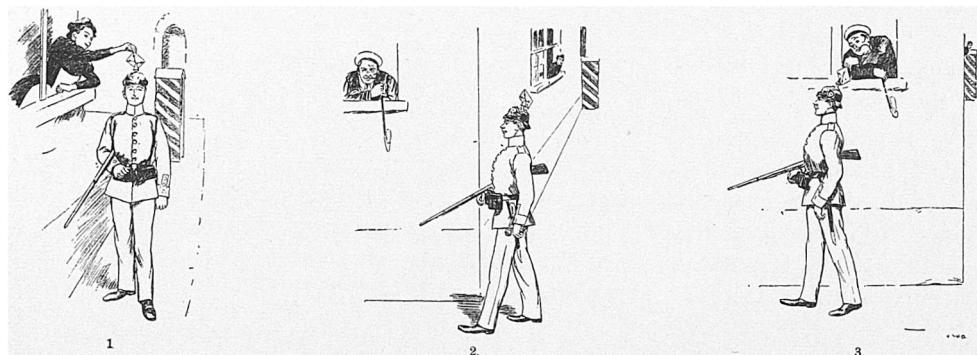
An engaging array of paintings by Childe Hassam filled the walls of the Knoedler gallery from April 18th until May 2d. Mr. Hassam's canvases are full of surprises for the average picture viewer, though his impressionism is not of the rabid stripe. Always audacious in his color schemes, clever in his compositions, and painting broadly with some show of thought in his work, this artist is among the most original and refreshing of our contemporary limners of real life. In such pictures as his view of Union Square, New York, and his "Flower Girls" in the Parc Monceau, Paris, Mr. Hassam proves his ability to make the ordinary scenes



Drawn by George Du Maurier.

From *London Punch*.

"A CEREMONIOUS FAREWELL."

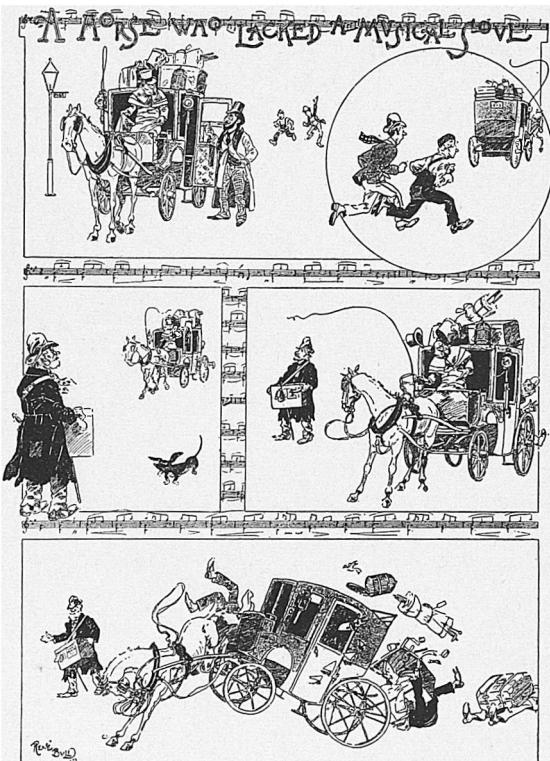
From *Fliedende Blätter*.

"LOVE'S MESSAGE GONE ASTRAY."

of city life take on a cloak of picturesqueness but seldom suspected by unobserv-
ing persons. Thirty-four canvases composed the collection of Mr. Hassam's work
at Knoedler's, and several of his most important efforts were secured for private
galleries.

The seventh annual art loan exhibition of the New York Athletic Club, con-
sisting of works by American artists not before publicly exhibited, was given in
March, and forty-seven canvases were shown. T. W. Dewing, D. W. Tryon, and
George de Forest Brush were repre-
sented by some of their happiest
pigmental productions. Important
examples of Winslow Homer, J. F.
Murphy, Arthur Hoeber, Horatio
Walker, W. M. Chase, and Louis
Mueller received their full share of
appreciation from a great throng of
picture lovers.

What a queer view of art matters
the Chicagoans hold! Here they
are now disclaiming any responsibil-
ity for the nude pictures which the
granger visitor to the World's Fair
finds so distasteful to his untrained
vision. Exhibitors were notified
before the big show was opened
that "the nude might be displayed
in historical or religious subjects."
What more could one ask? A deal
of ground was to be gone over in
this ample range of themes. But it
was too bad to make this restriction
bar out the unclothed saints and
angels of profane depiction, such
as cultured folk view as they view a
fine sunset or a well-groomed horse.



Drawn by René Bull.

From *The Sketch*.

"NO MUSIC IN HIS EQUINE SOUL."

But then the ethics of Chicago differ somewhat from those of the effete East.

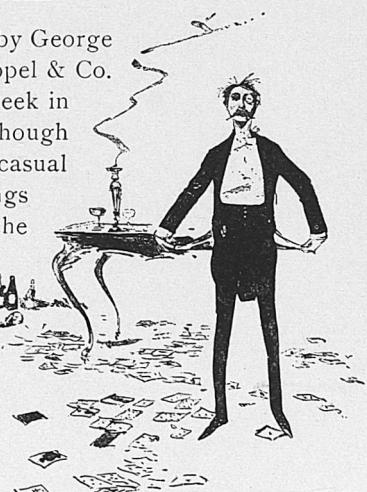
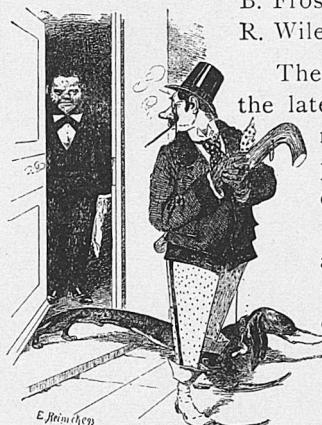
The original drawings prepared for the Chicago Exhibition number of Scribner's Magazine were gathered together and hung on the walls of the Wunderlich Gallery for one week in March. The collection as seen *ensemble* was a particularly attractive one, and among the artists represented were Alfred Parsons, C. D. Gibson, Robert Blum, E. H. Blashfield, A. B. Frost, H. S. Mowbray, Howard Pyle, F. S. Church, Irving R. Wiles, and J. Alden Weir.

The Boston Museum of Fine Arts is in fine flourish if the latest report of its trustees is to be credited. The total number of visitors during the past year was 236,645, the paid admissions being only 19,795. The average number of visitors on Sundays and Saturdays respectively was 1,863 and 1,076. These are the two free days. The average number of paying visitors on other days was 77. Here is an excellent object lesson for the "no Sunday opening" enthusiasts to study.

A helpful little journal, published with a view to the encouragement of home art study, is *The Art Student*, edited by Ernest Knaufft. The magazine is published monthly, and is very fully illustrated with practical demonstrations of the art problems discussed in the text. *The Art Student* should become popular with the vast army of aspiring painters and illustrators.

There was an exhibition of landscapic pictures by George H. Smillie given in the gallery of Frederick Keppel & Co. during the last two weeks in March and the first week in April. But twenty-two canvases were displayed, though none was without interest to both connoisseur and casual visitor. With two or three exceptions, the paintings presented were done out-of-house and directly in the face of nature. For the most part Mr. Smillie drew his inspiration from the scenery round about Ridgefield, Conn., a place abounding in quiet, restful beauty, where the artist has his summer home and studio.

C. R. Grant, an illustrator of much originality and great promise, died at his home in New York a short time since, and in his death an artist whose work was in demand by publishers and commended by the public has passed





Drawn by H. Schlittgen. From *Fliegende Blätter*.

"USEFUL."

John Q. A. Ward, Richard M. Hunt, Richard Watson Gilder (editor of *The Century Magazine*), Charles De Kay, Augustus St. Gaudens, and Stanford White.

Edgar Mayhew Bacon, well known as a writer upon matters æsthetical, calls timely attention in the subjoined note to the wonderful production of Peter J. Mundy, the blind sculptor of Tarrytown, N. Y., whose faithful portrayal of America's first great novelist should certainly be permanentized and placed within public view near the scene of Irving's literary labors. Mr. Bacon writes :

"Among remarkable performances in sculpture, that of Mr. Mundy, the blind artist, has attracted deserved attention. His latest work, upon which his reputation must rest, was commenced when his sight was almost gone, and was completed after the light had failed and the artist was obliged to rely upon his exquisite sense of touch entirely. Of all the portraits and portrait-statues of Washington Irving extant, that which now reposes in Mr. Mundy's studio at Tarrytown-on-the-Hudson, awaiting the necessary funds to be cast in bronze, is, in the opinion of the author's family and friends, the best likeness, and, according to the many artists who have seen it, the most important and worthy work from the standpoint of the art critic. It represents Mr. Irving seated in his easy-chair, his face lighted with that benignity

from the field of contemporary monochromatic art. It is said that an exhibition and sale of his drawings will be given in the fall.

The Sculpture Society is the name of a new organization whose purpose it is to raise the standard of art in public monuments and extend the taste for sculpture in various forms. The society purposes giving at least one exhibition of sculpture in New York each year. It will be the aim of the society to foster sculpture and promote its use wherever it can be applied. Many prominent laymen and most of our leading artists are interested in the new society, and among the prominent workers of the organization are Messrs.

ving seated in his easy-chair, his and intellectual grace peculiar to



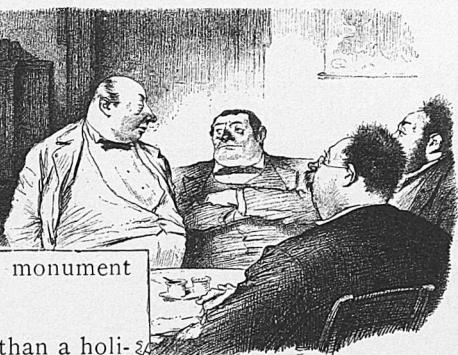
"A FREAK IN HEADGEAR."



From *Fliegende Blätter*.

him, and the figure expressive of virility in repose. The statue is of heroic size. It awaits the action of some one possessing the wholesome taste and public spirit to expend the ten thousand dollars necessary for its purchase and completion in bronze, to place it where it should be put, in some public location (preferably at Tarrytown) as an enduring monument both to the artist and his subject."

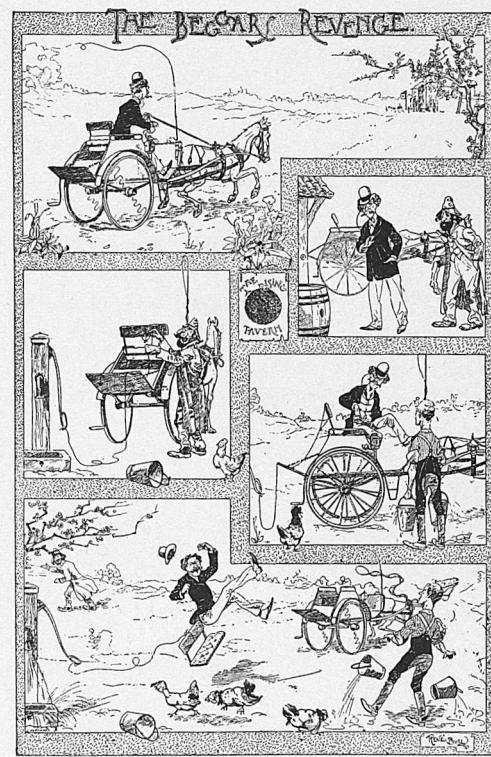
A talented painter, whose studio is less than a holiday's jaunt from Central Park, and whose forte is the idealization of nature on canvas, has conceived a novel method of producing distinct effects of tone and coloring applicable to any picture. Like all useful inventions, this one is remarkable for its simplicity. It consists of a narrow box-like frame, perfectly flat on the inside, and grooved like a camera plate-holder. A narrow slit is cut perpendicularly through the left side of the frame. The picture is placed at the back. Through the side slit and along the grooves a thin, translucent sheet of a gelatine-like substance is passed. This substance may be planed to an infinitesimal thinness and colored most delicately in the process of making. The effect produced by placing



From *Fliedende Blätter*

"DISCUSSING TOTAL ABSTINENCE."

one or more of these sheets of various tender hues over paintings of positive coloring is wonderful in the extreme. The richness of tone which may thus be added to an otherwise toneless picture seems magical. The box-like frame may be dispensed with if objectionable, for the gelatine sheets are as flexible as rubber, and may be stretched over the face of a painting and fastened directly on the frame of the canvas. In short, the artist's invention is a solidified varnish which may be made of any size, color, or thickness—or rather thinness—and when not in use can be rolled up like a sheet of newspaper and carried in the pocket. The devise is an artistic novelty, but it is doubtful if it will ever come into popular use among the painters.



Drawn by René Bull. From *The Pall Mall Budget*.

"THE BEGGER'S REVENGE."

A large grain of solid sense is contained in the suggestion that artists should possess a thorough knowledge of chemistry. Many modern masterpieces of painting have been totally wrecked because their makers worked

in ignorance of the composition and non-combinable qualities of certain favorite pigments. Chemistry should be taught by a specialist of the sciences in the higher classes of our art schools. The majority of paintings produced to-day will for the most part be utterly worthless in a century's time. The old masters were not without worldly wisdom, for they knew to a particle the ingredients of the colors they employed in the production of their imperishable canvases. The pictures of Rembrandt, Rubens, Leonardo, and Angelo have yet a look of freshness after centuries of exposure. An artist, no less than a cobbler or a carpenter, should know the structure and material of his tools as well as how to use them skilfully.

A summer exhibition of paintings is now in vogue at the Holbein Galleries in New York. There are but few pictures in the display that have not previously been viewed by the public.



Drawn by H. Schlittgen.

From *Fliegende Blätter*.

"A CUTTING REPARTEE."

Among the familiar canvases of merit are two admirable pieces of landscape by George Innes, a scene by William M. Chase of a spot in his favorite warm-weather sketching ground—the Shinnecock Hills of Long Island; a suave and delicate figure piece by Herbert Denman; a quiet bit of nature by the lamented Wyant; a rather harsh, albeit a very interesting, garden scene by August Franzen; and a strongly painted character study by J. Carroll Beckwith. A "Prodigal Son," by Prellwitz, pleasing in its color qualities and forceful in its execution; a breezy and original picture of the caravels of Columbus, from the brush of J. G. Tyler; a moonlight by Leonard Ochtman; and characteristic works by C. Harry Eaton, George H. Bogert, Stanley Middleton, R. G. Minor, Robert Reid, Elliott Daingerfield, W. V. Birney, and William Coffin are some of the good things offered for the visual pleasure of the visitor to the Holbein art rooms.



Drawn by George Du Maurier. From *London Punch*.

"POST-OBIT."

Among the notable art events of the past quarter was the showing and sale of pictures collected by the art firm of M. Knoedler & Co. The sale was occasioned by the death of John Knoedler, a member of the company, and the affair was one of the interesting exhibitions of the season.

Another show and sale of prime importance was that of the paintings and porcelains collected by Samuel Colman, at the Fifth Avenue Art Galleries. Mr. Colman's collection was in a way unique, and was the result of many years' collecting, though but little enthusiasm was evinced at the selling of the art objects.



From *Fliegende Blätter*.

"ARGUMENT VERSUS APPETITE."

Exquisite drawings in water colors and monochrome by W. Granville Smith; and a combination exhibition of late efforts by J. H. Twachtman, J. Alden Weir, and Claude Monet.



Drawn by Starr Wood.

From *The Sketch*.

"HORSE-POWER."



From *The Sketch*.

"IN PARIS."

Minor exhibitions of more or less attractiveness were those of the John Hoey collection at the American Art Galleries; the recent works of James G. Tyler, whose forte is the painting of ocean views and marine episodes; an array of

Claude Monet.

A really important sale of paintings was that of the Blakeslee collection, in which Troyon's masterpiece, the "Normandy Ox," brought the price of \$4,950, and over \$35,000 was realized in a single session.

The spring displays of both the Academy of Design and the Society of American Artists were well attended and widely commented upon, and in the case of the latter the opinion was unanimous that no finer exhibition of pictures was ever brought to view.

At the annual meeting held for the election of officers and new members of the Academy of Design, the following selections were made: President, Thomas W. Wood; Vice-President, Horace W. Robbins, who succeeds Frank D. Millet; Corresponding Sec-

*From The Sketch.***"FROM THE QUEEN'S ARMY."**

again read of another quite so engaging or half so valuable.

But little is known in this country about foreign illustrators and their work. A few very prominent workers in black and white—men like Vierge, Rossi, Du Maurier, Phil May—are more or less familiar to those who keep abreast of current illustrated literature, but nothing like the interest displayed abroad for our illustrators is shown by the average intelligent American for the work of the magazine artists of other lands. From the broad field of contemporary foreign illustration we glean a few bright bits of press-work art. The examples of Du Maurier, Schlittgen, Bull, Reinicke, and others, are representative and quite worthy of study. Schlittgen is avowedly the cleverest pen draughtsman of society subjects in all Germany. His is such an easy, snappy style that one cannot but be attracted by his work. There is entertainment in the sketches here reproduced, and to the American artist a valuable hint or two may be found lurking somewhere in the drawings of their fellow workers beyond the brine.

etary, J. C. Nicholl; Geo. H. Smillie, Recording Secretary; and J. R. Brevoort, Treasurer. Thomas Moran and J. Francis Murphy were elected on the council to succeed Eastman Johnson and Louis C. Tiffany.

A veritable market of marvels was the much-talked-about sale of the famous Spitzer art collection. Small fortunes were bartered day after day for the unique gems of the collection. Over a million dollars was realized in the sale of these rare art works, and the whole artistic world looked on with the deepest interest as the greatest treasure sale of the century progressed, and the precious articles of virtu were scattered to the four winds of heaven. Paris never had a greater art event than the Spitzer sale, and the world may never

*From Fliegende Blätter.***"GERMAN ARMY SKETCHES."**